



Hyphenation as a critical model for contemporary painting

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Hyphenation as a critical model for contemporary painting

Mary Keown

Supervised by: Dr. Louise Wallace
& Dr. Chérie Driver



Hitchhiker. Oil on Canvas by Mary Theresa Keown, 120x100cm. 2018.

My research explores how the hyphen may be useful in mapping a critical framework when considering contemporary painting in context. The paintings engage with issues surrounding abstract expressionism, its painterly modes are merged with the techniques of collage, in an attempt expand on modernist discourses and their gendered implications. These semi-figurative paintings attempt to elicit from the competitive logic of modernity, the right to claim a position of antagonism as a feminist move in painting. The paintings are also documented outside institutionalised spaces and are supported by video artworks that relate to life along the Irish border- another hyphenated state. This project contemplates how traditional modes of painted representations may be situated and reframed through digital screens in order to critically explore its indexical relationship to other media.



The decriers, Oil on Canvas by Mary Theresa Keown, 100x70cm. 2018.



Wemen, Oil on Canvas by Mary Theresa Keown, 90x60cm. 2018.